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include an auditorium, illustrated lectures are being given in the exhibition rooms showing the great museums of the world and what other cities of the United States have done along this line. Mr. George L. Berg is the Secretary of the Association.

ART IN TRADES The Art in Trades Club is not only a very active but progressive organization, bringing about closer relationship between those engaged in art trades and in art production, as well as in upraising the standard of art in commerce. Its program for the current year shows the trend of its efforts and is well worth noting. The first event was the fifth annual dinner, held on November 2d, at which, as it was announced, the speakers were "all live wires." On November 15th, George L. Hunter lectured on "Tapestries and Other Weaves," with many lantern slides; November 25th, William Clifford on "Books on Decoration," at the Library of the Metropolitan Museum; January 12th, Harry Wearne on "Wall Papers," with antique and modern samples; and January 12th, Frederick Lamb on "Stained Glass," with lantern slides and demonstration of processes. A visit was paid to the Spanish Museum on February 1st when a talk on Spanish Decorative Arts was given by Dr. W. R. Martin. Among the events announced for later dates are: visits to the Herter Studios, to the marble yards of Batterson & Eisele, to the Period Rooms in the Masonic Temple, and to the residence of ex-Senator W. A. Clark. There will be speakers on English Woodwork, Gothic Decorative Art, Oriental Rugs, and Lighting Fixtures.

APPLIED ART IN PITTSBURGH At the Carnegie Institute two notable exhibitions were held in February—one a collection of paintings by Walter Elmer Schofield and the other of etchings by Frank Brangwyn, the latter set forth under the auspices of the Pittsburgh Etching Club. These were followed by a display of

Artistic Industries, under the auspices of the Art Society of Pittsburgh, which proved of uncommon interest and importance. This exhibition comprised not only the work of local craftsmen and artisans, but, by invitation, that of workers in the arts from many sections of the country, and thereby stimulated public interest and at the same time afforded opportunity of comparison between local work and that done in other cities. One gallery was devoted to pottery, hand-made furniture, glass, original designs in hand-wrought silver, jewelry and enamels; basketry, leather work, tapestries, and many other exhibits not classified; another was filled with hand-bound books, illumination, and fine printing, and yet a third contained a truly beautiful collection of needlework and embroidery. This last gallery had also an alcove in which stained glass was shown to advantage. The exhibition closed March 13th, when all available galleries were needed in preparation for the Institute's annual International Exhibition of Paintings which opens April 25th.

MODERN GERMAN APPLIED ARTS An interesting and comprehensive collection of modern German Applied Art is now on exhibition in the gallery of the Newark Public Library. This collection was assembled by Mr. Karl Osthaus, a member of the Werkbund, Curator of the Folkwang Museum and Director of the Deutsches Museum für Handel und Gewerbe, of Hagen, Westphalia, upon the urgent request of the Newark Museum Association. It comprises about eight hundred exhibits, including examples of the finest work in gold, silver and other metals; pottery, porcelain, glass, ivory and wood; wall paper, linoleum, lincrusta; posters, graphic arts, embracing etching and engraving; and textiles; besides a large number of photographs of subjects which could not be illustrated by the objects themselves. The exhibits are lent by the artists, themselves, in some instances, but chiefly by Mr. Osthaus, the Deutsches Museum and by the Austrian Museum at

Vienna, which has contributed the work of Germans in Austria. A catalogue has been prepared and printed in the best modern German style of typography, by Mr. Osthaus, in English and in German.

Much importance may be attached to the exhibition of this collection in America. Germany has made great strides in recent years in the cultivation of the fine arts and in the production of objects wherein art is applied. This is little known or appreciated in the United States, partly because it has been carelessly overlooked and partly because most of our foreign art news comes via Paris or England. It is said, however, by those most competent to judge, that if all German art were divided into two parts, that shown in oil paintings and that shown in all other fields, the latter would prove by far the more important. This exhibition will demonstrate this fact to American observers. It will be in Newark until April 10th, after which it will go successively to the City Museum of St. Louis, the Art Institute of Chicago, the John Herron Art Institute of Indianapolis, the Cincinnati Art Museum and the Carnegie Institute of Pittsburgh. It is the hope of the Newark Museum Association that American artists, artisans and manufacturers will later be persuaded to make similar displays.

IN THE MAGAZINES

There is comparatively little of interest with reference to art in the March magazines. The *Scribner's* contains an article on "Samuel F. B. Morse, The Painter," who is perhaps better known as the inventor of the telegraph. This article is written by his son, Mr. Edward Lind Morse, who says very truly that had his father not achieved fame as an inventor, he would still have been known to posterity as one of the very good portrait painters of his age. Some reminiscences are given of Morse's early artist days and there are illustrations of a number of his best-known paintings. The *Century* publishes reproductions of

recent lithographs by Joseph Pennell of the New Campanile at Venice and the Victor Emmanuel Monument, as well as of a portrait by John C. Johansen and a work in sculpture, Lincoln, by Daniel C. French, besides an article on Samplers—art needlework of earlier days—written by Alice Morse Earle and illustrated chiefly by specimens in the collection of A. W. Drake. The *Architectural Record* has, as a leading article, a descriptive account of the House of Harold W. McCormick, Esq., of Lake Forest, Ill., designed with its landscape setting by Charles A. Platt, who has, with peculiar skill, adapted the style of the Italian Renaissance villa to modern American use. In this same magazine an interesting article by Charles Henry Cheney on The American Academy in Rome is published. In the *Journal of the Imperial Arts League*, of England, announcement is made of the establishment of a British School at Rome along the lines of the American Academy. The *International Studio* has no single article of note, but the usual international reviews and numerous well-printed illustrations. In the *Worcester Magazine*, a municipal publication, an interesting and significant account is given by Miss Elizabeth M. Gardiner of the activities of the Worcester Art Museum along the lines of increased public service.

BOOK REVIEWS

ELIZABETHAN INTERIORS, By C. J. CHARLES, George Newnes, Ltd., London, F. Greenfield, New York, Publishers. Price \$12.00.

This handsome volume is, in itself, a work of art, so admirably is it printed, so finely illustrated, and so attractively gotten out. The author, who is a professional decorator, has dedicated it to Thomas Hasting, Esq., as "a token of sincere regard and admiration for his work." The text is divided into two chapters: one on the development of the house and the other on its decoration. To the architect, the home-builder, and those interested in art, this book cannot fail to be of the utmost interest.